

The unfettering of industry from its anomalous trammels is a great and important problem—but not for solution in the midst of the hurry and the tempest of political revolution. It involves in itself a social revolutionary movement, to be cherished and matured by peace, deliberation, unity, and time, alone; and by some far more staid and sober-minded men than the populace—now ruling France.

There 'communism' is in the ascendant, not among the merely speculative alone,—not merely pervading the various classes of operatives,—but active, administrative, legislative, in the very government of the Republic. Louis Blanc, the president of the incipient Industrial Administration of which Albert, the quasi-workman, is the 'vice,' is well known as a 'communist,' and earnestly keeps preaching sheer utopianism to the working classes, and promulgating its principles and practice in the formal decrees of the Government,—undertaking to "put an end to the long and inequitable sufferings of workmen,"—and for whom, it is said, the revolution has been carried out; and inviting and exhorting them to come and form a portion of the Committee of Workmen at the Palace of the Luxembourg; thus setting up extravagant hopes to the highest pitch of possibility, and all this, too, while it even appears that the desires or demands of the workmen themselves at that time were limited to such more or less immediately practical and attainable objects as a ten hours' work bill, and a restriction of wages to a certain minimum. The Government, however, not contented to keep their promises within the bounds of their tangible power or prospects, or a mere provisional, temporary administration, have been launching forth into Elysian fields, with the visionary light of which the poor workmen have their eyeballs dazzled; and no wonder, therefore, that they have been displaying a decided penchant for associating in the Champs Elysées: but a sham Elysée all will prove to them we fear. One class and corps of operatives and others of the industrious classes, after another, have been rushing to the seat of Government, all demanding more and more preposterous legislative intermeddling with their several trades or businesses, or for direct pecuniary aid, or permanency of employment and increase of wages. Thus the paviours (an important class of operatives, seeing that "the citizens of Paris," as *Punch* observes, "take up their freedom with paving stones,") have modestly demanded double wages, for which the other trades, if they have any sense or penetration, ought to feel extremely indebted to the paviours, seeing that the ability, or the animus, of the Government was thereby brought at once to the test, which, alas, they could not stand. In place of yielding to the very moderate demand of the paviours, the provisionals employed journeyman masons to repave the streets." The omnibus drivers and conductors fared much better than the paviours, as their demands of higher wages and lower fines were at once decreed. The river porters followed the example of the omnibus administration. The waiters in cafés and restaurants immediately struck, and the riders were visited by the hairdressers, the calico printers, the drapers' clerks, the steelworkers, poulterers, sailors, the very fishwomen, *et multis aliis*. The shopkeepers, of whom there are 40,000, demand a reduction in rents, and why should not the building trades and the landlords demand a rise in that same essential element of their prosperity?

The government have really, however, displayed an earnest design to benefit their constituents. They have shortened the hours of labour, they are founding immense establishments to provide employment for "the people," and they mean to undertake vast public works, and to throw open various spectacles for their amusement. The national workshops already afford employment, or wages at least, to more than 10,000 operatives, but how long all this can last it is hard to say. Meantime the interests of employers are scarcely even thought of or dreamt of, although merchants and small traders have had their decrees issued from the wholesale manufactory of the edicts, and other manufacturers and merchants have been knocking at the doors of the Hotel de Ville, or mean to do so.

An ominous demand for the abolition of "middlemen," will not be long, we fear, con-

fined to the limited class of contractors to whom it is pretended yet alone to apply. The communists or socialists, it ought to be generally known, regard ALL as obnoxious "middlemen," who stand, as masters, traders, merchants, or otherwise, between the various classes of workmen, or "producers of wealth." Such middlemen, say they, become the mere paid agents of the wealth producers, not their serving masters, nor the parasitical consumers of the products by the wealth, or work, or products, of the working classes. If these communists or socialists principles, in short, continue to prevail, or even to strengthen, and be recognized in the movement at Paris, the republic will be torn to shreds between the commercial and the operative classes, between the capital and the labour, between the Boulevards, as it were, and the Faubourg of the city.

We the less instantly expatiate on the prospective, or at least the possible, evils to be dreaded from this altogether unparalleled revolution, considering that the alarm is already ringing from almost every quarter, even in our own ears. In the danger of anarchy, however, and in the love of social order, which the experience of the past has generated, we trust for a peaceful termination of an otherwise commencement, and we do earnestly hope, that that termination will bring along with it the permanent and real happiness of the working classes, and the establishment of their true interests in accordance with the real interests of their employers, and of the mercantile and trading community at large, as well as with a sacred regard for the rights of capital and property.

ART FOR THE ELEVATION OF MANUFACTURES.

At a recent meeting of the Democratic Art Society, the importance of British and Foreign manufactures, in relation to their artistic merits, formed the subject for observations.

Mr. Dwyer remarked that the distinguishing difference between them, would be found to arise from the greatly diffused appreciation of superior design among foreign manufacturers, together with the well-organized system of teaching drawing to all, in every town of importance on the continent, while, in England, these things are, for the too obvious reason, far by the board. He referred to a recent visit to an extensive iron-foundry in Leicester, where, in reply to questions as to "How do you obtain design, or do you employ a modeller?" it was said, "No; when we want anything new, we either set up a different arrangement and combination of parts from our own numerous moulds, or we get newer specimens from a papier-mâché manufacturer." Thus, there was not one person engaged in this factory, where design is very important, nor who felt this element of success worth caring for. It was satisfactory, however, to see some instances springing up around us where education of a character suitable to the employment is provided for the youth by the employer, on the most attractive terms. Messrs. Cubitt's establishment was mentioned as one, where a drawing-school and an architectural library are provided, as well as the teaching of arithmetic, and other matters, free of charge to those, young and old, employed by them.

It was said that the paper-stainers, who employ many boys, would find an advantageous result in providing the means for teaching them drawing and the principles of colouring. It was also said (by others) that the number of designers employed by the English manufacturers has greatly increased within the last few years, and that, although we have a profusion of mediocrity in talent shown in the transfer and copying of patterns, from one material or fabric to be applied to another, a great and general improvement is taking place. Mr. Donatt urged that drawing should be taught in our national schools. He wished that the walls of the school-rooms could be decorated with a few good prints having a useful tendency.

It was remarked that the capitalist or master manufacturer too often knew nothing about artistic merits, and rely on their own intuitive taste in the matter of design, considering, in their speculations, that if some persons don't

like them others will. Mr. Cowtan then stated that, with reference to paper-hangings, the system of manufacture in this country is different from that of the French, who often employ a chemist, and always an artist, to mix and distribute the colours, which are applied chiefly by women and youths under such superintendence; whilst in England the colours are prepared and laid on by the uneducated but dexterous workman. At the present time the best kind of "flock and gold" English papers are equal in every respect to the same kind produced in France; but in the manufacture of flowered and many-coloured patterns we do not obtain the perfect gradation of tints which is peculiar to the French manufactures. He was also of opinion that, since the admission of French papers under a reduced duty, the English manufacturers have had more regard to a reduction of the cost than to the production of better designs; and he thought that teaching boys, as already so, is exceedingly necessary, especially in the application and mixing of colours, as in this country left in the hands of such persons when they have acquired a mechanical proficiency in printing.

THE NEW THRONE IN CANTERBURY CATHEDRAL.

On Thursday next, the 14th inst., the inhabitants of Canterbury will have an opportunity of witnessing a ceremony which has not taken place in this cathedral for nearly 300 years: we refer to the installation of the new archbishop, which is appointed to take place on that day. A new throne having been lately erected in this cathedral, with some pretensions to notice, we could not find a more fitting time to give a view of it to our readers.

We have frequently had occasion to mention the improvements that have from time to time taken place in this cathedral. Twenty years ago it required very extensive repairs to put it in order,—like many of our cathedrals, it had been allowed to go on neglected until the matter became too serious to admit of any further delay. The dean and chapter of that time at once gave forward to remedy as far as was in their power the neglect of their predecessors,—a serious work is proved: the whole of the nave, choir, and transepts, requiring a large outlay to put them into anything approaching a proper state. By great exertion this was done under the direction of the present surveyor, Mr. Austen. One of the western towers was also completely rebuilt, and the buildings which entirely enclosed the west end of the cathedral cleared away so as to afford a good view of that portion of the building; many other repairs not generally noticed, but which were requisite to the well-being of the edifice, have from time to time been executed: the pinnacles of the centre tower and other small parts have also lately been repaired.

After doing so much of a substantial character, the dean and chapter turned their attention to what may perhaps be termed the furniture of the cathedral, and the most important object of that nature was the archbishop's throne. The throne lately removed was a tolerable specimen of oak carving, good in itself, but quite at variance with the surrounding architecture. The throne newly erected stands on the south side of the choir, at the angle formed by the upper transept. The design was by Mr. Austen and his sons, and the carving was executed partly by English workmen and partly by men from Belgium and Cologne. As will be seen by the view, the throne is highly enriched, and it may be noticed that it bears a general resemblance to many of the shrines in Italy, particularly to one at Verona. The total height is nearly 40 ft., the width at the base about 8 ft., and the cost of its erection about 1,200l. Opposite to the throne, a pulpit of stone has been placed; this is not a very favourable specimen of art, but still is superior to the oak box it superseded.

It is said to be in contemplation to remove the oak stalls by Gibbon, at the west end of the choir, now occupied by the dean and canons, and to replace them with some of stone, more in harmony with the general character of the building.